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and it was probably in this style of outline painting that Polygnotos excelled," the style of the great painter being exemplified by reference to some figures from a well-known black-figured vase.

I must beg the reader's pardon for having wasted his time on these details, which might provoke a smile, if it were not for the fact before alluded to:—This book, as stated in a previous number of the REVIEW, *has been placed upon the course of the Chautauqua Literary and Scientific Course for study in the first two months of the next term.* It is sad to think that the studies of a large number of knowledge-thirsting people should be so misapplied. There is little hope for the diffusion of true culture among us, if this book is to be accepted as a standard by which to judge the qualifications of those upon whom we must depend for the direction of popular studies.

S. R. KOEHLER.

#### THE ART JOURNALS OF EUROPE.

HE art journal is a modern invention, born of modern necessities. Two causes seem to have been mainly instrumental in calling it into being:—the awakening of the historical spirit, and the transplanting of art from public to private life. The latter cause especially accounts for the existence of the modern artistic periodical of popular tendencies. The individualization of life and the individualization of art, the—in a certain sense—retrogressive movement of society which threatens to break it up again into the units out of which it was organized, make it desirable that each man or woman should be enabled to satisfy his or her longings for art in the privacy of home, and the demand is best answered by the periodical which popularizes what would otherwise be unattainable to all but an insignificantly small portion of the public. The history of the art journal remains to be written. Probably among the earliest attempts in that line, of a semi-periodical character, were the publications of J. G. Meusel, a German professor who began to issue his *Miscellaneen Artistischen Inhalts* in 1779, and his *Museum für Künstler und Kunstliebhaber* in 1787. Gautier's *Observations sur l'Histoire Naturelle, sur la Physique et sur la Peinture* are, indeed, of a somewhat earlier period, the first volume bearing date Paris, 1752, but there is very little in them concerning art. The most important of the earlier publications was the German *Kunstblatt*, which was started in 1820, under the editorship of Schorn, and continued for about thirty years.

At the present time the lead in this as well as in all other departments of art is taken by France. Foremost among its publications stands *L'Art* (Paris; New York: J. W. Bouton),—foremost in size, in ambition, and, to a certain extent, in character,—now in its seventh year. Bold and brilliant, and occasionally somewhat flashy, it is thoroughly modern, and represents the extremest tendencies of our time. "*L'Art*," to quote the words of its own prospectus, "has never been conspicuous for an academic or conservative spirit. Its motto and device have been the recognition of genius in its most unexpected and original forms." In this policy lies the usefulness of the paper, and out of it grows much of its interest; but the stimulus given by it to *bizarrierie* and caprice is a danger which must also be recognized. The leading feature of *L'Art* are its etch-

ings, many of them by the best artists of France, and of a size which no other journal can rival. A curious defect, however, in so ambitious a journal is the fearful printing of the text and woodcuts. The reader can easily judge for himself by comparing the specimens of American wood-engraving given in the first number of *L'Art* for this year with the same cuts as printed in the publications of the Messrs. Scribner, or in the papers on the *History of Wood-Engraving in America* contributed to the first volume of this REVIEW by Mr. Linton. No second, or even third rate American printer would allow such work to leave his office. Of an entirely different character is the *Gazette des Beaux-Arts* (Paris; New York: J. W. Bouton), at present in its twenty-third volume, and—at least until the advent of *L'Art*—the most celebrated art journal of the world. Smaller in size, it is also more conservative, and more scientific in character, and steadily maintains its well-merited reputation for solidity and scholarly qualities. *L'Artiste* (Paris) is of a much lighter calibre, much given to poetry and other literary matter, not over fastidious in the quality of its illustrations, but sprightly and frothy, and therefore truly Parisian. It has besides the honor of being the oldest of existing French art journals, being very near the completion of its fifty-first year. Of other French periodicals which treat of art in general may be named *La Bretagne Artistique*, lately begun, and devoted more especially to the art of Brittany, and the *Moniteur des Arts* (Paris), in its twenty-fourth year, which is a veritable art newspaper.

The leading art journals of England are, it is almost needless to say, *The Portfolio* (London; New York: J. W. Bouton), and the *Art Journal* (London; New York: Patterson & Neilson). The former of these periodicals, now in its twelfth year, has been the apostle of etching in England, a good work which it still continues. The *Art Journal*, begun forty-two years ago, clung, until quite lately, to the older traditions, and represented the literary side of English art. But with this year's volume a change has been introduced, and etchings and fac-similes are now given alongside of the "nicely finished" engravings of times gone by. If it is safe to judge by the American edition of the *Journal*, the new garment has not yet quite adjusted itself to the old body, and the printing of the etchings is such as to make one sigh for a "clean wipe." A younger competitor is *The Magazine of Art* (London and New York: Cassell), of all the cheaper art journals decidedly the best, and extraordinarily rich in illustrations considering the low price at which it is sold. Two other English magazines, *The Etcher* (London; New York: J. W. Bouton) and *English Etchings* (London: Reeves), are devoted exclusively to the publication of etchings, among which, unfortunately, those of lower quality predominate. A "newsy" little paper is *The Artist* (London: Reeves), a monthly without illustrations, started last year.

Germany, curiously enough, is poor in art-journals, properly speaking, the only periodical of any pretension being the *Zeitschrift für Bildende Kunst* (Leipzig), at present in its sixteenth volume. It is excellently edited, and ranks in quality and scholarship with the *Gazette des Beaux-Arts*. Through its medium, also, William Unger was first introduced to the public, a service which must never be forgotten. Austria, likewise, can boast of only one first-class art journal, *Die Graphischen Künste* (Vienna), which is splendidly illustrated to an almost excessive extent. The *Christliche Kunstblatt* and the *Oesterreichische Kunstchronik*,

published respectively at Stuttgart and Vienna, exhaust the German publications devoted to art in general.

The periodicals issued in other countries, although interesting and valuable in themselves, are of a considerably less ambitious nature. Holland has two papers, the *Nederlandsche Kunstbode* (Haarlem: De Graaff), in its third year, and the *Kunstchroniek* (Leiden: Sijthoff). The last named is forty-one years old, but is principally literary, and is, besides, based upon a lottery in which its subscribers participate. In Belgium there is the *Journal des Beaux-Arts* (St. Nicolas), which has reached its twenty-third year, the *Revue Artistique* (Antwerp), in its fourth year, and *L'Art Moderne* (Brussels), just begun. In Italy we have *Pompeii* (Naples), the first number of which appeared in March of this year, mainly, though not entirely, devoted to popular archæology, *Il Raffaello*, *Il Buonarroti*, and the *Roma Artistica*. Spain has several papers which devote at least part of their attention to art, among them *La Revista del Ateneo Científico, Literario y Artístico de Guadalupe*. In Switzerland the *Revue Illustrée de la Suisse Romande* is in its third year, and from Poland it was reported not long ago that a new review, *The Museum*, had just been started, which included art among the objects of its attention.

The titles here given comprise the journals which treat of art generally, and of modern art more particularly. But the list includes only the smaller part of those which the student is compelled to consult who desires to keep himself informed concerning the results of late researches in the history of art. Prominent among these periodicals are the *Repertorium für Kunstwissenschaft* (Stuttgart: Spemann), the *Jahrbuch der Königlich Preussischen Kunstsammlungen* (Berlin: Weidmann), and the *Archief voor Nederlandsche Kunstgeschiedenis*, all three of them more or less confined to the Middle Ages and the Renaissance. Back of them is the vast number of archæological periodicals, which appear in nearly all countries of Europe, and, as a matter of course, contain important materials by which the details of the history of art are continually amplified, modified, and corrected. A stately list might also be made up of the titles of the journals which are devoted either to the interests of some special branch, such as architecture, or the advancement of those higher industries in which art is employed in the embellishment of objects of common use.

Nor must this notice close without a mention of *The Academy* and *The Athenæum*, the two well-known London weeklies. Although their art departments are insignificant as compared to their literary and scientific departments, they are still very satisfactory, especially so far as archæology is concerned. They are indispensable to those who would keep *au courant* on these subjects, and even the most casual reader of the REVIEW must have noticed how greatly its *Chronicle* has been indebted to these papers for many of its most interesting items.

S. R. KOEHLER.

## NOTES AND ANNOUNCEMENTS.

### AMERICAN.

AN ALPHABETICAL AND TOPICAL INDEX of the two volumes of the AMERICAN ART REVIEW, which closes with the present number, will be prepared and published

by the editor, if there is a sufficient demand for it. Intending subscribers will please send their names and addresses to S. R. Koehler, Beech Glen Avenue, Roxbury, Boston, Mass. The price of the index will in no case exceed fifty cents, and it will be fixed at a lower figure, if the number of subscribers should warrant it.

MR. JOHN DURAND'S articles on John Trumbull, the second and last of which appears in this number of the REVIEW, will be issued in pamphlet form by Messrs. Estes & Lauriat.

THE FALL ANNOUNCEMENT NUMBER of *The Publishers' Weekly* gives the following list of new art books which are to be issued by American firms during the coming months. Quite a number of these books, however, are issued simultaneously by English publishers, and may, therefore, have been noted already under the head of *Notes and Announcements, Foreign*. D. Appleton & Co., New York: *The Ancient Bronze Implements, Weapons, and Ornaments of Great Britain and Ireland*, by John Evans. A. C. Armstrong & Son, New York: *The Nature and Function of Art, more especially of Architecture*, by Leopold Eidlitz. J. W. Bouton, New York: *History of the Art of Wood-Engraving*, new edition; *Interior Decorations*, with colored plates, by Racinet; *The Graphic Arts*, by P. G. Hamerton. Cassell, Petter, Galpin, & Co., New York: see under *Foreign*. Century Co., New York: *Portfolio of Proofs*, from *Scribner's* and *St. Nicholas*. Dodd, Mead, & Co., New York: *The Renaissance of Art in France*, by Mrs. Mark Pattison. Estes & Lauriat, Boston: *Nature and Art*, poems and pictures from the best authors and artists, compiled by Louise Reid Estes. Henry Holt & Co., New York: *Greece and Rome, their Life and Art*, by Jacob von Falke, translated by William Hand Browne. Lee & Shepard, Boston: *Hand-Book of Wood Engraving*, practical instruction in the art of wood-engraving, by William A. Emerson. D. Lothrop & Co., Boston: *Our American Artists*, second series, by S. G. W. Benjamin. James R. Osgood & Co., Boston: *Eugène Fromentin, Painter and Writer*, from the French of Louis Gonse; *Famous Painters and Paintings*, by Mrs. Julia A. Shedd, revised and enlarged edition; *Famous Sculptors and Sculptures*, by Mrs. Julia A. Shedd; *Parisian Art and Artists*, by Henry Bacon; *Poets and Etchers*, etchings by American artists illustrating American poems; *Original Portraits of Washington*, by Elizabeth Bryant Johnston; *Life of the late Dr. William Rimmer*, by T. H. Bartlett; *Coins of the Jews*, by Frederic W. Madden; *Modern Perspective*, for architects, artists, and draughtsmen, by Prof. William R. Ware. John E. Potter & Co., Philadelphia: *The Artist and his Mission*, a study in æsthetics, by Rev. William M. Reilly. G. P. Putnam's Sons, New York: *Æsthetics, or the Science of Beauty*, by John Bascom, new revised and enlarged edition. Scribner & Welford, New York: *Albrecht Dürer von Nürnberg*, (Illustrated Biographies of Great Artists,) by Richard Ford Heath; *Illustrated Text-Books of Art Education*, by Edward J. Poynter; *Historic Galleries of England*, by Lord Ronald Gower; *South Kensington Museum Art Treasures*. Peter G. Thomson, Cincinnati: *Explanation and Application of Elements and Rules of Perspective*, specially adapted for class instruction, by Christina Sullivan. R. Worthington, New York: *The Table-Book of Art*, a history of art in all countries and ages, with memoirs of the artists, by P. T. Sandhurst.